

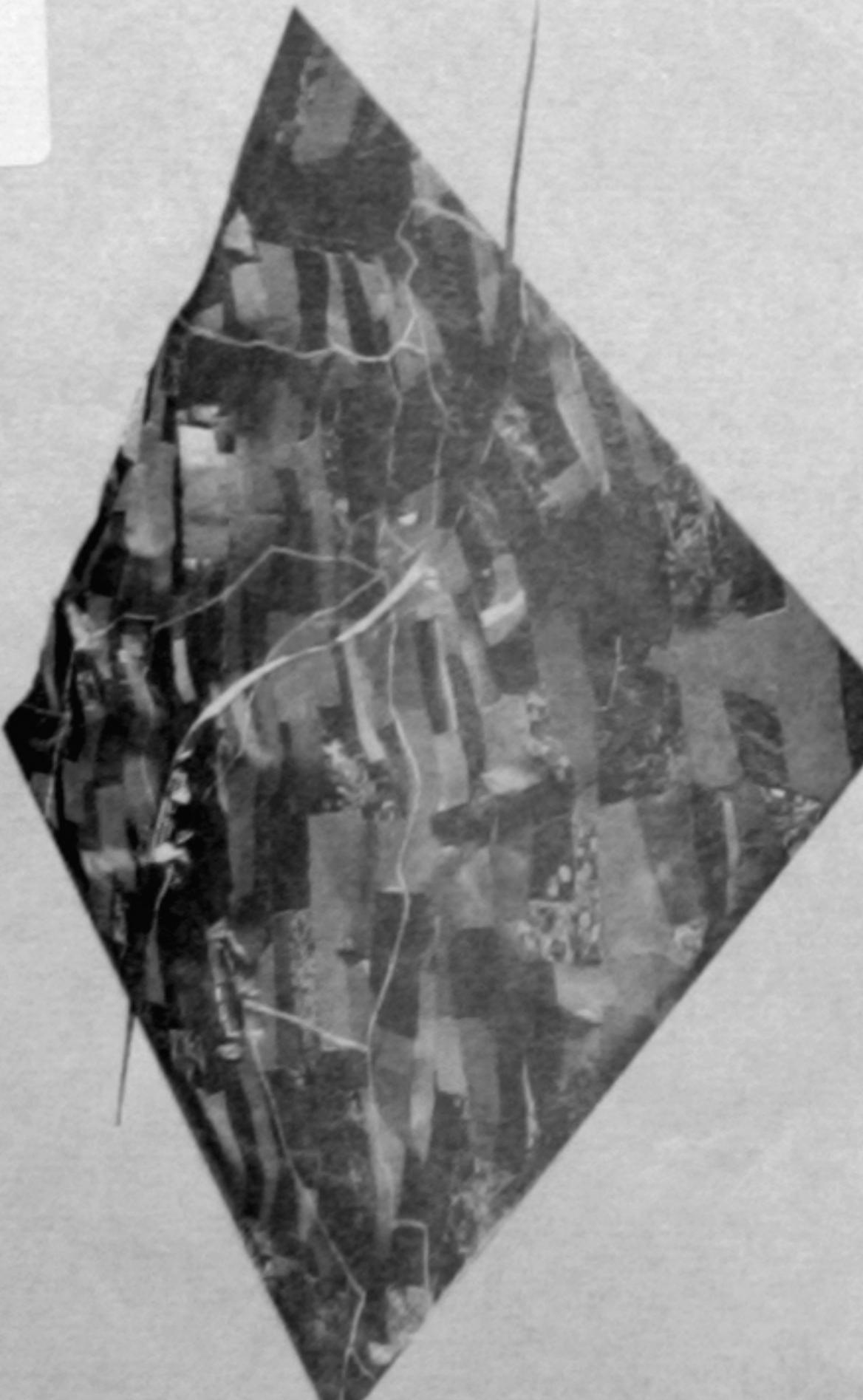
Storefront for Art and Architecture

This exhibition of Yves Brunier's work not only is its first appearance in North America. We are grateful to the Peter T. Joseph Foundation, Wendy Evans Joseph, and Frederike Taylor for their generous support that has helped to make this exhibition possible.

Storefront Prize Student Competition

Call for entries!

Storefront for Art and Architecture is sponsoring an open submission student competition and will present the winners in an exhibition. This forum is dedicated to supporting the future community of architectural innovators. The results of the competition will also be published in a special edition of the newsletter.



Exhibition Catalog

Yves Brunier: Landscape Architect

Paysagiste



Edited by Michel Jacques
Published by arc en rive centre d'architecture/Birchauer
\$50.00

Yves Brunier

March 31–May 1, 1999 opening reception, April 6, 1999, 6–8 p.m.

STOREFRONT FOR ART AND ARCHITECTURE

Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to presenting and communicating innovative positions on art, architecture and design through provocative and interdisciplinary public programs, in the form of exhibitions, conferences, publications and special projects.

STOREFRONT FOR ART AND ARCHITECTURE

97 Kenmare Street, New York, NY 10012 U.S.A.
tel. 212.431.5755 e-mail: info@storefrontforart.org
1075 BUDAPEST RUMBUCK UTA
#15 HUNGARY

Staff

Founding Director Kyong Park

Managing Director Sarah Herda

Gallery Assistants Eric Moskal, Alex, Wes Rossi

Volunteers Benjamin Aranda, Bani Guedj, Junko Imaura, Casey Mack, Benjamin Pollard, Vanessa Potkin

Web Development Craig Bacheller

Storefront Books Peter Lang, Editor

Tan Miller, Associate Editor

Americo Marams

Board of Directors

Beatriz Colomina, Peggy Deamer, Secretary, Elizabeth Diller, Belmont Freeman, President, Steven Johnson, Laura Kurgan, William Menking, Treasurer, Linda Pollak, Vice President, Michael Speaks

Board of Advisors

Kent Barwick, Peter Cook, Chris Dercon, Dan Graham, Brooke Hodge, Toyo Ito, Richard Haas, Steven Holl, Mary Jane Jacob, Shirin Neshat, Nam June Paik, Lucio Pozzi, Frederike Taylor, James Wines

This publication seeks to reflect Yves Brunier's progression; his work and his art texts written by Marc Claramunt, Isabelle Autio, and others—his critics, friends and associates—the testimony of Rem Koolhaas, and Jean Nouvel, a selection of projects and creations, and Brunier's own highly discursive drawings and collages are brought together to prompt discovery, understanding, criticism or a desire to follow the course of Brunier's singular development.

Ed. Michel Jacques
Published by arc en rive centre d'architecture/Birchauer
\$50.00

This publication seeks to reflect Yves Brunier's progression; his work and his art texts written by Marc Claramunt, Isabelle Autio, and others—his critics, friends and associates—the testimony of Rem Koolhaas, and Jean Nouvel, a selection of projects and creations, and Brunier's own highly discursive drawings and collages are brought together to prompt discovery, understanding, criticism or a desire to follow the course of Brunier's singular development.

Become a Member

Storefront would not exist without the generous support of individuals like you! Please become a part of Storefront—become a member of one of the most important alternative spaces for the advancement of architecture, art and design.

New Categories of Giving:

Students/Artists \$25-\$49
Friends \$50-\$99
Donors \$100-\$249
Sustainers \$250-\$499
Sponsors \$500-\$999
Patrons \$1,000 or more

Benefits of being a member of Storefront include the newsletter, announcements to openings and special events, discounts on lectures, conferences, and Storefront Books purchased in the gallery. If you have any questions about membership, or would like to know about corporate sponsorship, please call 212.431.5795

Your contribution is tax deductible to the full extent of the law; please make check payable to: Storefront for Art and Architecture, 87 Kenmare Street, NYC 10012

NAME _____

STREET _____

CITY _____

ZIP CODE _____

TELEPHONE _____

E-MAIL _____

I would like to make a contribution of \$ _____

Your contribution is tax deductible to the full extent of the law; please make check payable to: Storefront for Art and Architecture, 87 Kenmare Street, NYC 10012

NAME _____

STREET _____

CITY _____

ZIP CODE _____

TELEPHONE _____

E-MAIL _____

cut out or copy and mail with check

Funding

Storefront for Art and Architecture is supported by The Stephen A. and Diana

L. Goldburg Foundation, The Greenwald Foundation, The Jerome Foundation,

The Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts,

New York State Council on the Arts, National Endowment for the Arts, New

York City Department of Cultural Affairs, and Friends

Funding

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

Please join us to celebrate the publication of ECO-TEC: Architecture of the

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

Please join us to celebrate the publication of ECO-TEC: Architecture of the

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

Please join us to celebrate the publication of ECO-TEC: Architecture of the

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

Please join us to celebrate the publication of ECO-TEC: Architecture of the

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

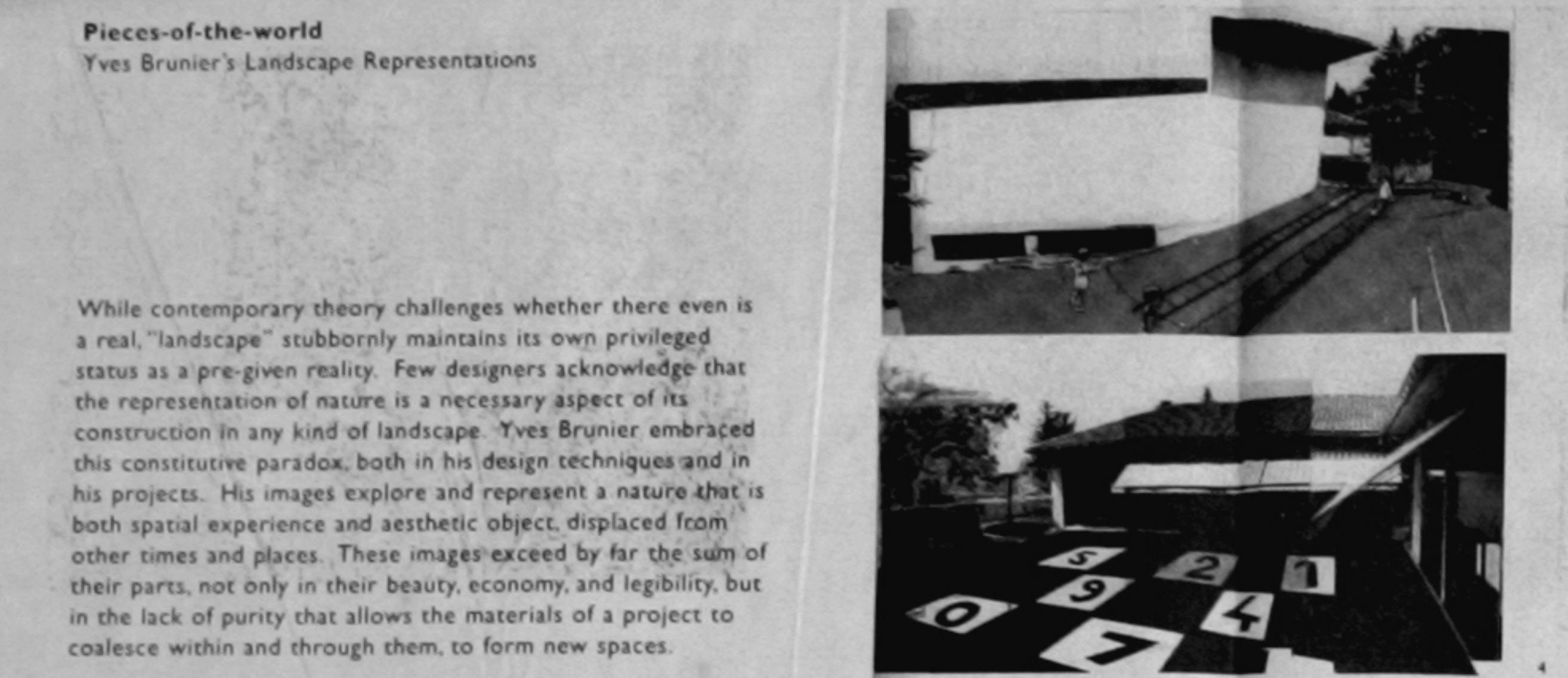
In-between and farewell to longtime Storefront collaborator, supporter, and

ECO-TEC organizer and editor Amerigo Marams.

Book Party!

Thursday, April 8, 1999, 6–8 p.m.

In-between and farewell to longtime Storefront collaborator



While contemporary theory challenges whether there even is a real, "landscape" stubbornly maintains its own privileged status as a pre-given reality. Few designers acknowledge that the representation of nature is a necessary aspect of its construction in any kind of landscape. Yves Brunier embraced this constitutive paradox, both in his design techniques and in his projects. His images explore and represent a nature that is both spatial experience and aesthetic object, displaced from other times and places. These images exceed by far the sum of their parts, not only in their beauty, economy, and legibility, but in the lack of purity that allows the materials of a project to coalesce within and through them, to form new spaces.



Modern landscape has been notoriously resistant to representation, dominated by a naturalistic approach whose primary purpose is to maintain the fiction of nature's wholeness. Emblematic of this wholeness is landscape's smooth surface, whose apparent self-evidence serves to render its meaning invisible and hence inaccessible to criticism. This smooth surface first emerged in late eighteenth-century England in the landscape gardens of Lancelot "Capability" Brown. These pastoral creations with their gaudy undulating lawns established the enduring paradigm of landscape. Its timeless appearance—supposedly bearing no trace of "the hand of man"—was instrumental in framing a landscape's new bourgeois owners as having always "naturally" been there. This framing masked the historical identity of the land, even when entire villages were removed to make way for a new landscape.

While the landscape garden was enthusiastically received in North America, its naturalistic aesthetic did not translate well to French soil. There, concurrent with Brown's practice, designers and theorists developed the French picturesque garden. Their approach wedded an emphasis on spatial experience with a theatrical approach to the construction of nature's effects. Brunier's designs recall this approach, about which Carmontelle wrote in (ca.) 1800, "Our gardens should transport us through the scenes of an Opera; we should create the reality of a reality..." Projects of... Brunier such as Museum Park (Rotterdam, 1989-93,

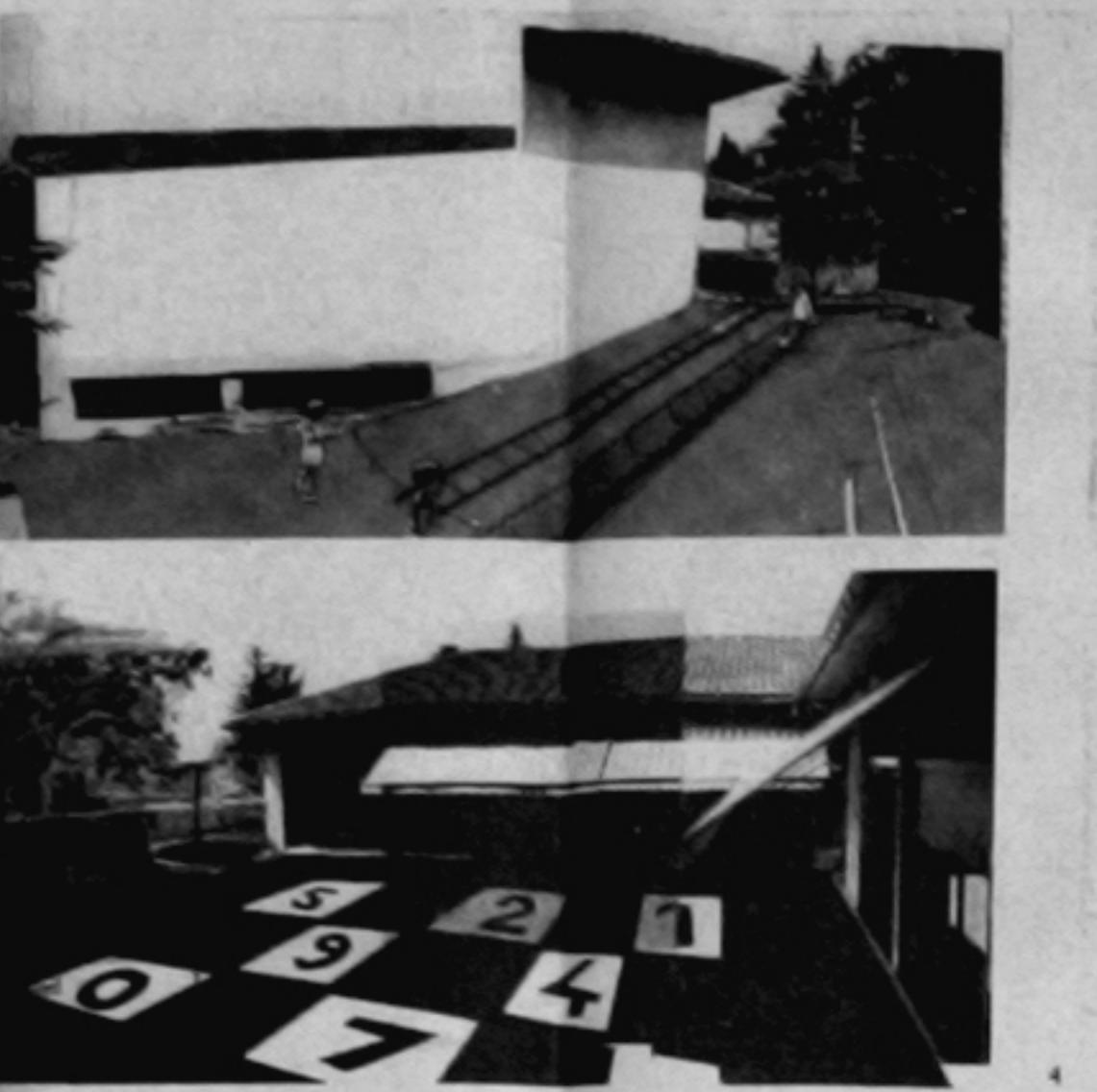
architect, Rem Koolhaas/OMA; park completed by Petra Blaisse following Brunier's death) and the Institute of Tourism (architect, Jean Nouvel) disrupt landscape's taken-for-granted image-reality. In each design, an oscillation between an general and a detailed reading unmasks any naturalizing effect.

By beginning with fragments of already-worked-on material, Brunier's work achieves an abstraction that is not opposed to social or physical context, and that is not a triumph of the ideal over nature but a "passion to remake the object."² It allows representation—both in and by architecture—to engage social and aesthetic spheres simultaneously, with, therefore, the capacity to address space in productive terms. To conceive of nature in terms of fragment, and fragment as constituent of a mode of figuration, circumvents the habitual desire to break the world down into neat dichotomies of artificial and natural, form and matter, represented and real. A person who can no longer take for granted nature's wholeness is free to perceive it as both constructed and broken, and engaged in multiple local and concrete relationships. While the fragment as a metaphor often signifies the disintegration of a previously intact formal system, the artist Robert Smithson's idea of "a fragment of a greater fragmentation"³ frees the fragment from the whole to allow a shift towards more provisional figures, in their possible interrelationships. This idea helps to interpret Brunier's gardens, where each element is a piece of a world in simultaneous growth and disintegration, where all construction is re-construction.

Brunier's approach to the representation of nature recalls Michel Foucault's observation that the garden is the "smallest fragment of the world [that] at the same time represents its totality..." juxtaposing "in a single real place a series of places alien to each other."⁴ In all of Brunier's work, architecture and landscape architecture share the operation of memory around. At Museum Park, the white gravel "beach" of the Orchard, and the anomalous, alien species of black bamboo breaking through the asphalt. Podium are elements of nature that have become figured by a disruption of conventional syntax. Each of these elements, by being displaced from another time or space, fosters instabilities in everyday space.



3

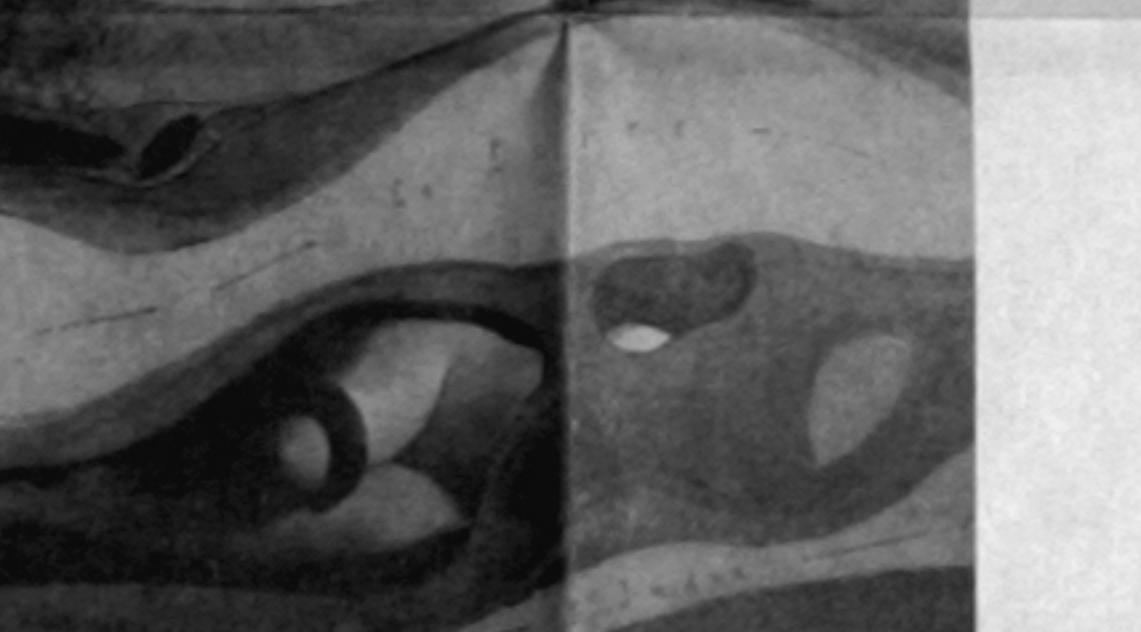


These instabilities interact to produce an "other" space: an oscillating field of relationships that calls into question our ways of looking at nature and culture.

The operation of figuration through displacement offers a positive key to the representation of nature in the visible, unnatural context of everyday sites, where it is by definition out of place. A natural artifact within a constructed setting operates to draw the site into a relation with an other reality, that the observer must construct on his or her own. This approach supports the representation of nature in the city, where the "presence of something... matter, a community, a real, vegetation, the sky, the earth, forces the architect into encroaching, into taking pieces off and adding new ones, never making anything from one piece of cloth and in one go..."⁵

The smaller a fragment is, the more vulnerable it becomes. Brunier acknowledges this vulnerability as one of nature's contradictory properties, writing that "the exotic is born of combinations and associations of plant families, from utilizing the evocative and the imaginative familiar but strange plants, compelling aesthetics, a kind of softness and fragility that changes perceptions."⁶ He describes the site for Museum Park in Rotterdam as a place that is "direct, stretched out, charming, fragile, half-abandoned or partially used, and also the support for a park project."⁷ His nature is abundant, riotous, unstable, surreal, but also carefully cared for. What Rem Koolhaas interprets as his violence against nature (see Interview, facing page) is perhaps a violence against ideologies that cast nature as inherently pure and good, and therefore disallow "man" to touch "her." Brunier leaves nothing untouched in his images: nature is torn, cut, and painted over, and still remains, and/or becomes, emphatically present. This absence of deference in his willingness to layer over nature, and to layer different natures on top of each other, can be interpreted in terms of a hybridization of techniques of collage and drawing with techniques of planting and building. Like his collages, the spaces themselves are constituted by fragments of many evocative, sparkling, brightly-colored realities.

4



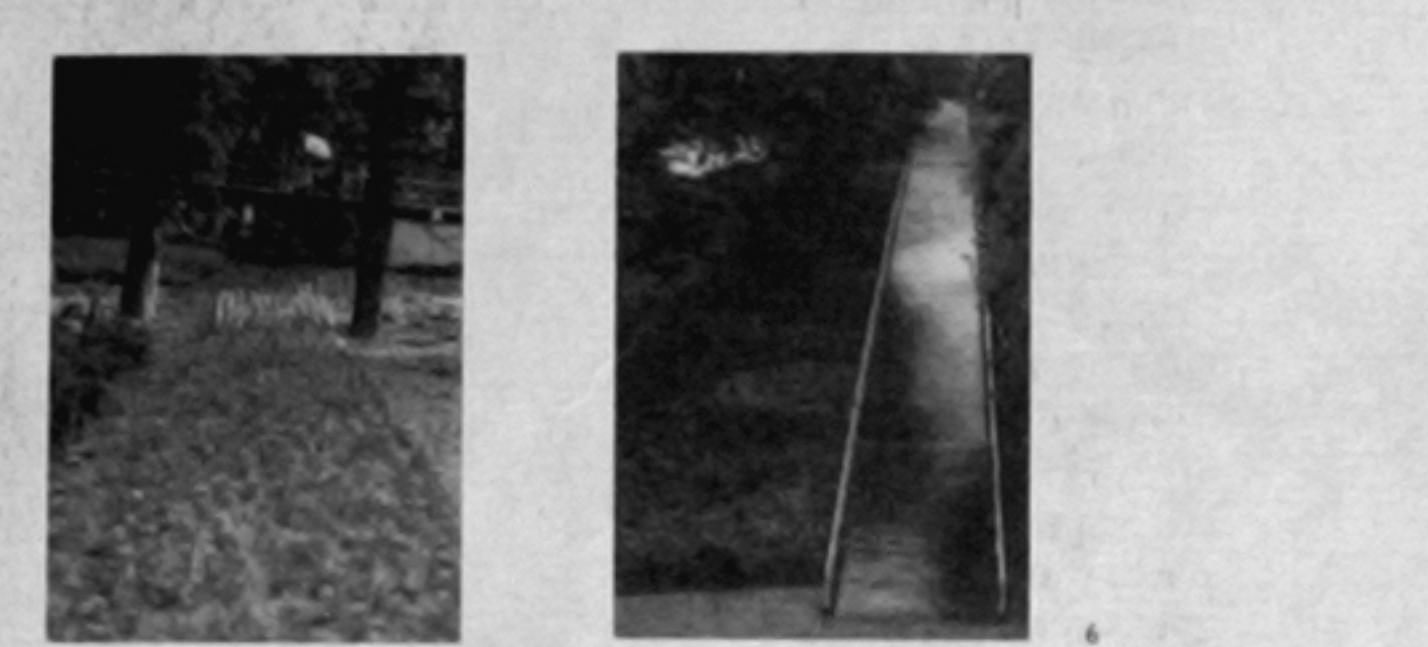
Brunier's use of collage as a poetic procedure, in particular his technique of drawing or painting on top of a photograph, suggests the influence of the Surrealist artist Max Ernst (1891-1971). Ernst introduced the technique of overpainting in the early 1920s, as a means to register tensions, between opposing values, ideas and conditions, on disparate layers of the same stratified image. In *The Garden of France*, an overpainting from 1962, Ernst placed at the center a female figure, cut out from a copy of "The Birth of Venus," a famous nineteenth-century salon painting. The figure is emerging from a multi-layered landscape: banded surfaces of color celebrate the fruitful land, while two rivers flow in opposite directions around her. The painting's simultaneous suggestion of a plan and a three-dimensional reading, the preoccupation with texture, and the contradictory erotic and placid associations of elements, are themes that also reverberate in Brunier's production.

Brunier's assemblages differ from Ernst's in their objective, in that each image concentrates qualities of a specific proposal. The transformation of meaning of a photograph, through overpainting parallels the design procedures that shift the meaning of the site itself. In both cases, his materials are fragments of the environment, each one a constitutive element with the capacity to be transformed.

Brunier's collage techniques support and emphasize the construction of the ground. His representation of a ground as always already constructed, allows not only for the potential disruption of a surface, but also, more radically, the lack of primacy of any single surface. Nothing is taken for granted as background; each surface is a figure-in-itself, that simultaneously holds fragments together and is constituted by them. As his sketches reveal, anything can become a ground—an assembly of hundreds of chairs, a field of sunflowers, or fragments of colored material.

The materials through which grounds are constructed vary widely. In Zone 1 of Museum Park, the white beach extends horizontally into the infinite space of the mirrored wall and vertically up the trunk of apple and poplar trees. The social space of Zone 2—according to Brunier, part vacant lot, part *teatro fantastico*—is a sturdy asphalt podium broken and activated by diverse nature-events. Mineral meets vegetal in the ground of Zone 3, responding to the confetti of falling leaves with a confetti of scattered brightly-colored bricks, a field dense with flowers, and an artificial river made of stones interspersed with sparkling glass balls. The fourth zone is a terrace of hard and soft surfaces that enters the museum, and winds its way up to a rooftop garden. As Brunier points out, a walk through these different strata of the park produces sensations of extreme variety.

5



A representation of the project for a memorial at Waterloo (Belgium, 1989, with Isabelle Auricoste) describes the ground as a bumpy quilt, registering the irregular topography and the patchwork of agricultural fields, and at the same time critiquing the practice of building a monument to memorialize those fallen in battle. For the Autoroutes de Sud (Vienna, 1989, project assistant to Jean Nouvel), the ground was to be a blue intertwining of textiles, rocks, and glass. Another surreal ground introduces the restaurant of the St James hotel, designed by Jean Nouvel (1987), where swollen orange pumpkins inhabit a

6

surface of crushed red bricks, in front of the rust colored buildings. The glass bubble of the "Ice Cube" fountain-skylight melts a virtual hole in the groundplane of the Place du Général Leclerc in Tours (1989, with Jean Nouvel); at Euralille (1989, with OMA/Rem Koolhaas) the ground of the park assumes the form of a mountain—a "hub of contrasts" that gathers the diverse scales of urban energies around it.

Brunier landscapes are made up of overlapping layers of space. Sometimes these layers include multiple groundplanes, as in the bridge and the ramp at Museum Park. More often they correspond to the growth habits and spatial properties of plant materials, that Brunier juxtaposes with each other and with inorganic elements in subtle and not so subtle combinations of position, scale, and color. His pencil and watercolor sketches detail

encounters between heterogeneous elements, such as the formation of a space by a fringe of intensely-colored overhanging leaves above and a reflective groundplane below.

As with the ground, the figuration of plant materials attains a high degree of specificity in each project.

7

RK: At the La Villette competition, we discovered the programmatic potential of landscape, and so I explained to him that, personally, I didn't find architecture particularly interesting, but that, on the contrary, landscape represented an incredible potential. After much negotiation, he agreed to work on landscape again. I realized then that his relationship with nature was invariably aggressive, as if he wanted to rape nature, strip her of her natural character, and turn her into an expressionist object. For example, he was always keen to paint trees...

In doing so, did he refer to landscape artists?

RK: I don't think so. Yves was actually involved in hybrid projects where, more and more, landscape played a key role, like a sort of medium for regulating town-planning. Rather than playing a decorative, compensatory role, landscape asserted a function of complementarity and intervention.

Is it possible to pick out Yves Brunier's input in these projects?

RK: Whether it be for Melun-Sénart or for Blijmermeer, they were always group projects. OMA operates like an ongoing workshop, and, except through his drawings, it's hard to know how he managed to influence these projects. I remember seeing him at work on the Melun-Sénart maquette. He seemed to be preparing something delicious, at great speed—like a meal in 10 seconds. He took everything that was on the table, and incorporated it into the maquette, as if this very determination to put things together itself generated the logic of the decision.

In discussing the possibility for a radical experience of landscape space, Robert Smithson pointed out that "[w]hat we take to be the most concrete... often turns into a concatenation of the unexpected. Any order can be reordered." Brunier's too brief practice recalls Smithson's own, both in its unsentimental collaboration with "chance and change in the material order of nature,"¹⁰ and in its potential to have a lasting impact on how we understand the representation of built environments. It not only disrupts established meanings, but brings past and present together in new constellations, to allow for the possibility of new constructions in relation to physical and social structures in the world.

Linda Pollak

notes
Please see projects listed on the facing page for their collaborative circumstances.

1. L. Carmontelle, quoted in Dora Weiszsohn, *The Picturesque Garden in France*. Princeton: Princeton University Press, 1978, p. 97.
2. Rosalind Krauss, *The Optical Unconscious*. Cambridge MA: MIT Press, 1995, p. 11.
3. Robert Smithson, quoted in Carol Hall, "Environmental Artists: Sources and Directions," *Art in the Land*, edited by A. Sonfist. New York: E. P. Dutton Inc., 1983, p. 50.
4. Michel Foucault, "Other Spaces," *Lots International* 48/49, (1986).
5. Sylviane Agacinski, "Space Machine: Building Monumentally," *Thinking Art: Beyond Traditional Aesthetics*, edited by Peter Osborne and Andrew Benjamin. London: ICA, 1991, p. 215.
6. Yves Brunier landscape architect, editor Michel Jacques, arc en rêve centre d'architecture / Birkhäuser 1996, p. 106.
7. Ibid., p. 106.
8. Ibid., p. 114.
9. Ibid., p. 100.
10. Robert Smithson, "Frederick Law Olmsted and the Dialectical Landscape," In *The Writings of Robert Smithson*, p. 117 - 127

Linda Pollak is a principal in the firm of Marpillo Pollak Architects, and Design Critic/Lecturer at Harvard University Graduate School of Design. She is Vice-President of Storefront's Board of Directors.

A Conversation with Rem Koolhaas*

Odile Fillion: People say Yves Brunier was somebody out-of-the-ordinary.

Rem Koolhaas: It was Michel Corajoud¹ who encouraged Yves Brunier to join OMA. He introduced him to me as one of his most gifted students. Oddly enough, when Yves Brunier first arrived at OMA—he was about 24—he refused to take part in any landscape architecture project... because at the time he wanted to be an architect. He leveled a basic criticism at landscape architecture: he spoke out against its dubious aestheticism, its formalism, and its soft quality. He was after an involvement that was more direct, more head on, and more brutal. He set himself up in the main room, and after a certain period of time I got the feeling that he was releasing a more intense kind of energy than other people. When I asked him why he worked with such vigor and fervor and passion, he told me that he didn't want to waste time.

But you did manage to persuade him to become involved in landscaping work.

RK: At the La Villette competition, we discovered the programmatic potential of landscape, and so I explained to him that, personally, I didn't find architecture particularly interesting, but that, on the contrary, landscape represented an incredible potential. After much negotiation, he agreed to work on landscape again. I realized then that his relationship with nature was invariably aggressive, as if he wanted to rape nature, strip her of her natural character, and turn her into an expressionist object. For example, he was always keen to paint trees...

11

When did he finally accept that he was just a "landscape architect"?

RK: After his time at OMA, he went back to Paris to pursue his architectural studies. Then he came back to see us. By then his illness was already showing itself, and I told him in no uncertain terms to drop architecture. Yves was a real phenomenon, a typical 1980's person, who was involved at a very young age in intense professional pressures... and with AIDS. His future was landscape, and it was a matter of time. From then on everything became landscape for him. It was like a kind of love affair, but he only owned up to it after three or four years. This comes through very clearly in that collage between the two towers of Harlennemermeer. Landscape architecture then had nothing more to do with plants. It was the residual condition between objects, between greenhouses and infrastructures. Landscape merged every kind of bond, as if nature was not enough in itself. But maybe this attitude had to do with his illness, which served only to diminish the respect he might have had for nature.

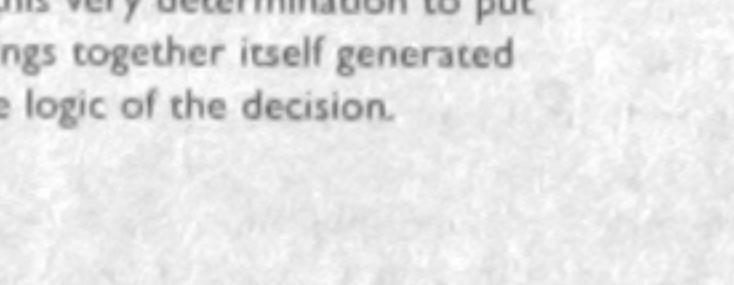
Bordeaux, March 1996

1. Michel Corajoud is a landscape architect who teaches at the National School of Landscape Architecture in Versailles.

Odile Fillion is a journalist and film maker.

12

This interview was originally published in the catalog of the exhibition "Yves Brunier: Landscape Architect," reproduced here with the permission of arc en rêve.



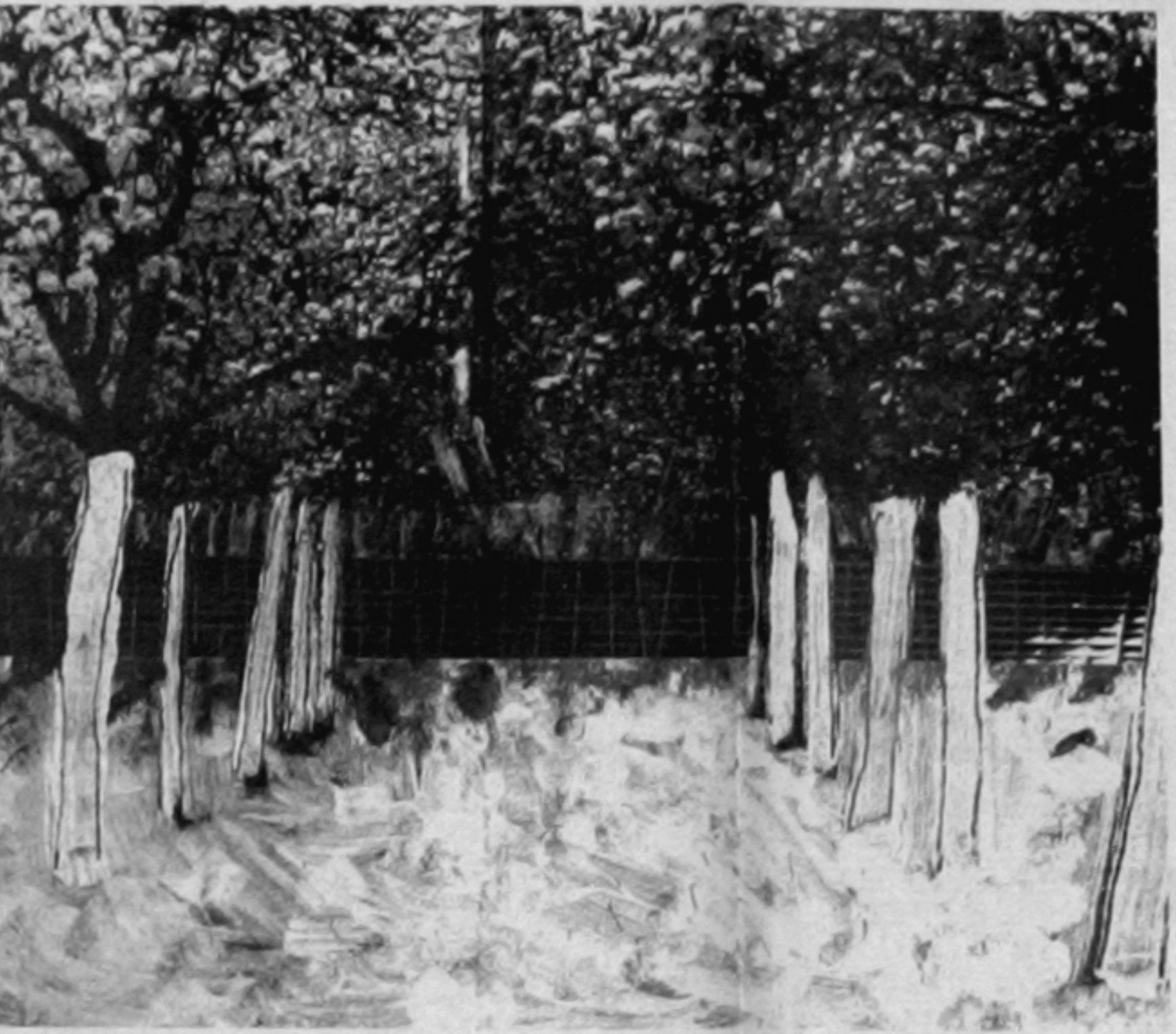
13

14



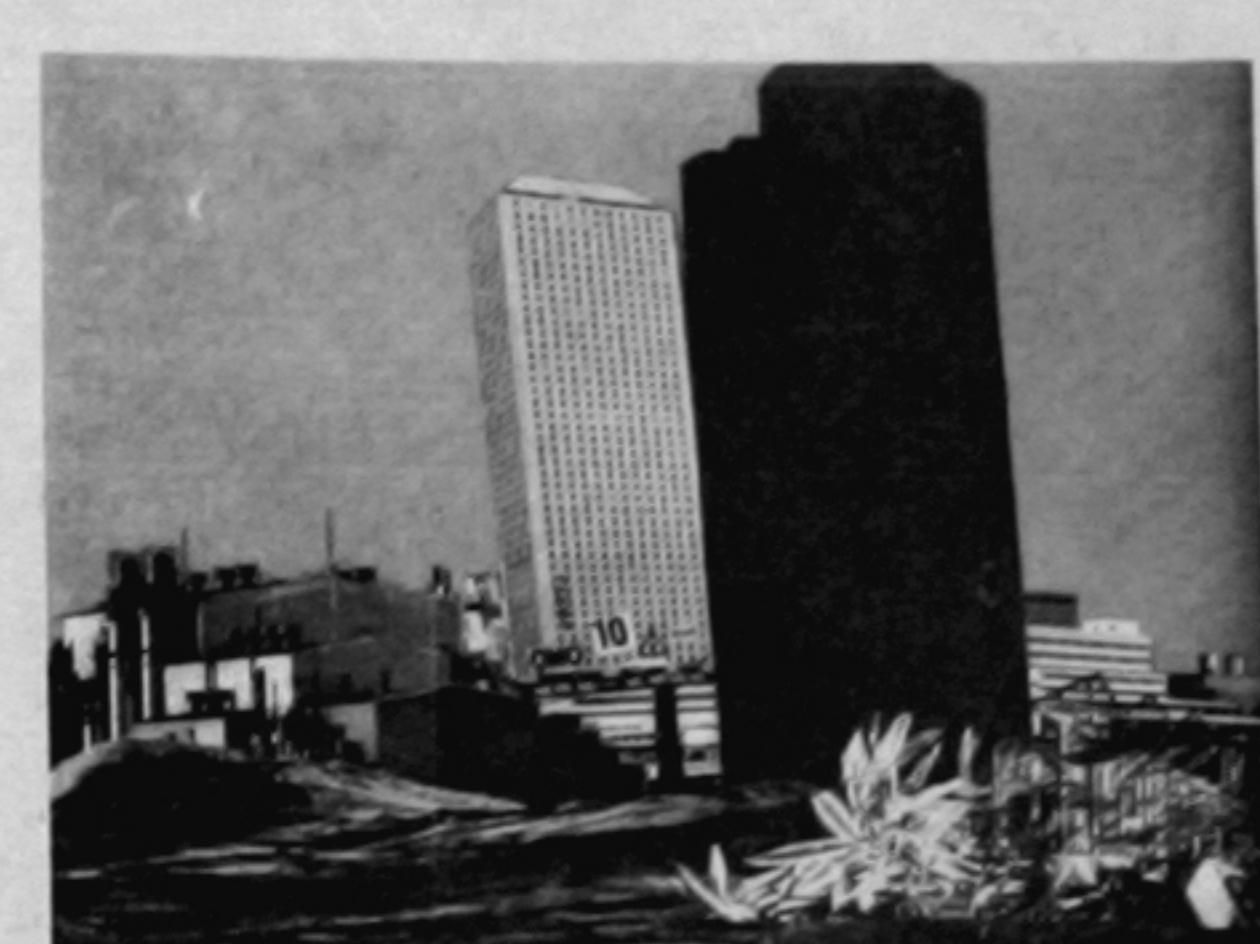
12

This exhibition is created and realized by the arc en rêve centre d'architecture in Bordeaux. The exhibition at Storefront has been organized by Linda Pollak and Sarah Herda. Special thanks to Francine Fort, Michel Jacques and Martine Alzonie of arc en rêve for making it possible to bring this exhibition to New York and to Paula Meijerink for her role in the initial planning of bringing the show to Storefront.



15

YVES BRUNIER



16

Born on 10.11.1962 in Évian-les-Bains, Haute-Savoie, France
Died on 2.10.1991 in Évian-les-Bains

Architectural School in Grenoble (1980-1982)
Diplôme in landscape architecture/Advanced College of Landscape Studies (École nationale supérieure du paysage) Versailles (1986)
Thesis: 2000 hectares at Melun-Sénart "But what did I do to them?"
Cergy-Pontoise summer university (1985)

Projects assistant to Rem Koolhaas—OMA Rotterdam:
1986
Oosterdok, Amsterdam
Blijmermeer, Amsterdam
Scientopia, Rotterdam
Manifestatie, The Hague
Haarlemmermeer, Amsterdam
1987
Melun-Sénart, competition for the urban redevelopment of the new town

Projects assistant to Jean Nouvel, Paris:
1987
Tourism Institute, Marne-la-Vallée, competition
Fondation Cartier, Domaine du Montceau, Jouy-en-Josas
Environmental impact assessment of wood clearance management, Fondation Cartier
Villa Joukowsky garden, Paris
European Tower, J. Nouvel, W. Alslip, M. Fukas, O. Steidle
France-Japan symbol, Tokyo, competition

1989
Autoroutes du Sud de la France (Southern Motorways), Vienna
East Vil d'Oise, Roissy, competition
CLM-BBDO, Paris

Association with Isabelle Auricoste,
office in Fontenay sous Bois, 1988-1991

1989
Garden of the Department of the Vendée Office Building, La Roche-sur-Yon, competition
Public gardens Zac Espace, Paris, competition
Technopôle "Ville-Verte," Nérac, competition

1990
Waterloo site development, competition
1990
Museumpark, Rotterdam (in collaboration with OMA-Rem Koolhaas)
Villa D'Ava, Saint-Cloud (in collaboration with OMA-Rem Koolhaas)
Nursery school garden, Évian-les-Bains
Château La Gaffelière, Saint-Émilion
Château de l'Étang, Châlons-en-Champagne
Domaine Le Prieuré, Pauillac-Garonne
Château Tour de Pez, Saint-Émilion
Domaine du Chevalier, Léognan
Vieux Château Céزان, Pomerol
Saint Quentin competition, Villeneuve d'Ascq

Place du Général Leclerc, Tours (in collaboration with Jean Nouvel)
Masterplan competition, Rotterdam (in collaboration with Jean Nouvel)

Euralille, Lille (in collaboration with OMA-Rem Koolhaas)

International Lecture Center competition, Paris (in collaboration with Michel Bourdeau)

1990
European Patents Office, The Hague (in collaboration with Willem Jan Neutelinga & Frank Koobden)
Development of the banks of the river Adour, Dax (in collaboration with Jean Nouvel)

Hotel des Thermes, Gars, Dax (in collaboration with Jean Nouvel)

Garden of the house N. Brasschaat (in collaboration with Willem Jan Neutelinga)

Garden of the house B. Brasschaat (in collaboration with Stéphane Bellé)